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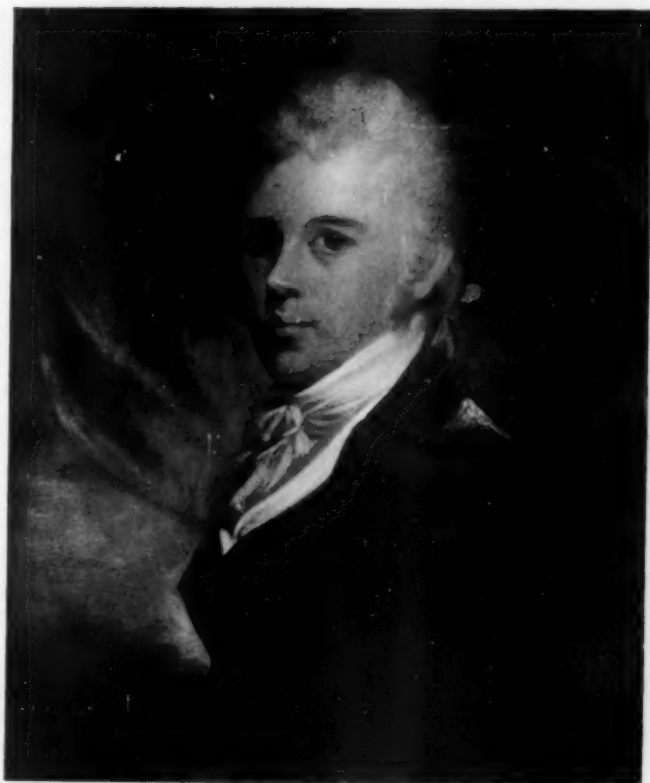
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PORTRAIT OF HIMSELF  
BY  
EDWARD GREENE MALBONE

## EDWARD GREENE MALBONE

EDWARD GREENE MALBONE,<sup>1</sup> America's greatest painter of portraits on ivory, was born at Newport, R. I., in August, 1777, and died at Savannah, Ga., May 7, 1807.

"Malbone was peculiarly fortunate in living his short professional life at the very inception of the nineteenth century. The country had fully recovered from the disastrous effects of the War of the Revolution. The adoption of the constitution, and the subsidence of the mutual jealousies long existing between the separate colonies had developed a strong national spirit and an enthusiasm for things American, with its encouragement for native craftsmen sadly lacking to-day. Pride in past achievements walked hand in hand with the stern realization of the duty of building for the future. A desire for education and the finer things of life was springing up. The patronage given to home manufacturers was extended to those working in science, literature, and art; an encouragement which made possible the achievements notably of Fulton in science, of Cooper, Irving, Paulding, and later Poe and Hawthorne in literature, and Stuart, Morse, Vanderlyn, and others in art.

"Malbone's ancestry was thoroughly American. His great grandfather, Peter Malbone, was born February 10, 1667, and died at Norfolk, Va., May 26, 1738, in the vicinity of which his son Godfrey was born January 18, 1695. Godfrey Malbone, as was the case with his distinguished grandson, matured early in life and settled in Newport, R. I., where, in 1718, in the deed in which he took title to a piece of land on Thames Street for his 'Mansion House,' he is styled 'Capt. Godfrey Malbone, Mariner.' He was one of New England's princely merchant navigators, and early acquired a fortune in the then eminently respectable trade of importing rum from the West Indies and slaves from Africa, and later turned many an honest

and patriotic dollar in fitting out his ships to act as privateersmen during the wars with France. His house on Miantonomoh Hill was notable among the finest dwellings in the colonies for its sumptuous furnishings and lavish use of mahogany in its door and circular stairway leading to the cupola. Its dimensions were sixty-four by fifty-two feet and it was topped by a double pitched roof with dormer windows and surrounded by elaborate gardens.

"In 1719 Godfrey Malbone married Catharine Scott, by whom he had ten children, the eighth of whom, John, born August 21, 1735, was the father of Edward Greene Malbone, the subject of this sketch.

"From early childhood Malbone evidenced great interest in the study of prints. The family were living in seclusion. Malbone spent much of his playtime alone in his room, drawing and painting in colors of his own manufacture. His devotion to art and its kindred subjects was discouraged at home as his father believed it would interfere with success in the profession chosen for him. At the age of fifteen his drawings of heads gave him a local reputation, which two years later was added to by the voluntary painting of scenes for the local theatre—a field far removed from that in which he made his reputation. It was at this period that he began his lifelong friendship with Washington Allston, then at school at Newport.

"In 1794 Malbone disappeared from his home and went to Providence, R. I., where he established himself as a miniature painter, which fact some weeks later he announced to his father in the following letter:

'PROVIDENCE, Oct. 11th, 1794.

'HONORED SIRE:—

'Pardon me for leaving Newport so abruptly without informing you of my intention to stay at Providence, nor would I have you think me so bigoted to ingratitude as not to wish to repay with future services the many favours I have received from you, as I thought it was highly necessary for me to do something I chuse this for my first attempt which is like to prove successful

<sup>1</sup>The following paragraphs are quoted, with permission, from an article entitled Malbone and his Miniatures, in *Scribner's Magazine* for May, 1910, by R. T. Haines Halsey.

as I have hitherto been fortunate enough to give general satisfaction and have met with publick approbation. I hope I may never be guilty of an action that may merit your displeasure & sincerely wish that I may soon be able to render the family those services which cannot yet be expected; it shall be my fervent prayer that I may be qualified to succeed you (in that respect) before you make your exit. I must conclude with making use of that name which I shall study never to dishonour.

'Your dutiful son,  
'EDWARD G. MALBONE.'

'JOHN MALBONE, ESQ.'

"In this letter we see that the seventeen-year-old Malbone showed a stern realization of the step which he had taken, and a sense of responsibility to sisters and beloved mother, a sense of responsibility that repeatedly obliged him to forego opportunities for study abroad offered him by friends who recognized his talent. It foreshadowed also his devotion to the material needs of his family and the resulting overwork which laid his system open to the pulmonary trouble which caused his early death.

"In 1796 Malbone moved to Boston, where he was successful in obtaining many sitters, and while there was able to renew his friendship with Washington Allston, then a student at Harvard.

"During the next three years Malbone was eagerly sought as a painter in New York, Philadelphia, and Newport. In the late summer of 1800 his failing health made it advisable that he avoid the rigor of the northern winters and he went to Charleston, where shortly he was joined by Washington Allston. Orders poured in to his studio and the peculiar hospitality for which this southern city has always been famed opened up to him the homes of its people. It was accentuated by the endearing qualities of the young northern painter. Much of his leisure time was spent in the company of Charles Fraser, then a law student, and later a miniaturist,

whose work is second only to Malbone's in this country.

"In May, 1801, the profits from his brush allowed Malbone to accompany Allston on a long looked-for trip abroad. His reception by Benjamin West is thus recorded by Charles Fraser, when writing of his friend: 'When in England he was introduced to the president of the Royal Academy, who, conceiving a high opinion of his talents, gave him free access to his study, and showed him those marked and friendly attentions which were more flattering than empty praises to the mind of his young countryman. He even encouraged him to remain in England, assuring him that he had nothing to fear from professional competition. But he preferred his own country, and returned to Charleston in the winter of 1801.'

"During the next two years he filled many engagements in the cities along the seaboard. His charm and personality made him more than welcome everywhere. However, he allowed nothing to interfere with the eight hours a day set aside for his profession. The confinement to his studio wore on his constitution, and in 1805 he was obliged to give up work and seek to re-establish his health. The next year he went to Jamaica where he failed to secure the hoped-for benefit. In December he returned to the United States and landed at Savannah where he died on the 7th day of May, 1807, at the home of his cousin, Robert Mackay.

"Malbone's reputation rests on the correct drawing and acute discernment of character, always present in his portraits, coupled with harmony and truth in coloring. His portraits show the absence of forced and theatrical effects. Practically all his work was done when relying upon inspiration derived from within. Occasionally, . . . when his inspiration was gained from without, he failed to secure the frankness and honesty so predominant in the work done under the influence of his own intuition.

"The English School of painters alone made any impression upon him. When viewing together with him in London the examples of Titian, Veronese, Rembrandt,

and others on exhibition, Washington Allston recorded his horror at Malbone's pointing to a portrait by Sir Thomas Lawrence and saying that he would rather possess it than all the other pictures of the collection. Malbone's work showed great sanity and was not affected by mannerisms. He painted portraits, not types, in which he differed from his great English contemporaries, Cosway and Shelley. All his pictures show his ability to adapt himself to his sitter's moods. He was not self-centered; his work was even; and he never sacrificed character to prettiness."

The Museum possesses five miniatures by Malbone, of which one, a Portrait of Martha Washington Greene, was a gift of Misses Sarah and Josephine Lazarus in 1888; the other four, purchases in later years. To this representation of Malbone's work is now added by purchase a portrait in oil, measuring  $11\frac{1}{2}$  in. in height and  $9\frac{5}{16}$  in. in width, of Malbone himself. Notwithstanding the suavity of the picture, there is a certain inexperience shown in the handling of the material, as would be expected in one who, with a remarkable skill in one branch of painting, makes an essay in a different medium. To a degree it has the look of being a miniature enlarged, the drawing having just about the accentuation that would be satisfactory in a miniature. One can see that the thought of Stuart's work was in the artist's mind. The composition, particularly in the red curtain back of the head and the bit of sky in the corner below, recalls Stuart's arrangements and there is a suggestion of his handling here and there, but the result remains altogether individual.

#### A LATE THIRTEENTH-CENTURY FRENCH TAPESTRY

IN the Accessions Room for the present month is a beautiful Gothic tapestry, The Crucifixion, dating about 1300, which the visitor will recognize as the piece shown in the J. Pierpont Morgan Collection, a part of the second Hoentschel Collection. This piece the Museum has been fortunate enough to acquire by purchase.

It is the oldest French tapestry known.

In his book, *Les Tapisseries du 12th à la fin du 16th siècle*, Guiffrey has illustrated and called especial attention to this piece as the sole product left to us of the French looms before the middle of the fourteenth century. One can point only to the several priceless thirteenth-century tapestries preserved in the treasuries of the German cathedrals of Halberstadt and Quedlingburg as pieces of earlier date and, as such, unique examples of Romanesque loom technique. But while the German cathedrals have been fortunate in keeping their treasuries very largely intact, their French neighbors were pillaged during the long series of religious wars. As a result, this seems to be the sole example which bridges the gap between these Romanesque pieces and the rare and precious products of French art which are still preserved from the fourteenth century, when the looms of Arras were first approaching the height of their popularity and excellence. Certainly when one compares this piece with the series of the Apocalypse belonging to the Cathedral of Angers, which dates about the second half of the fourteenth century, one cannot but be struck by the greater antiquity of the Museum example. Not only are the types different, but the simplicity of figures and of draperies points to an origin that cannot be far distant from the end of the thirteenth century. The figures are in the grand style of Gothic art at the period when all the minor workmen—ivory workers, miniaturists, and as we see now in this tapestry, the tapestry weavers—were profoundly influenced by the extraordinary efflorescence of sculpture and architecture which marked the height of the Gothic development. There is as yet none of the worldliness of type which we find in work of the fourteenth century. The *Vierge Dorée* of Amiens, dating about 1288, gave impetus to, or at least marked the development toward a more realistic treatment, differing from the idealism so characteristic of thirteenth-century art. But while this movement developed among the sculptors in the later years of the century, it was probably not at once that the minor craftsmen adopted the new types, so that the attribution of this piece to the last years of

the thirteenth century, or about 1300, is perhaps just—although the figures show some of the characteristics which in sculpture might point to an earlier date. They show the slight swaying of the hips which marked the development from the earlier, more monumental type, but the flexion is slight as yet, and the expressions are of so deep a seriousness that a later date seems impossible.

In technique, as well as in design, this piece shows the characteristics of the ear-

It is a traditional and symbolic representation of the Crucifixion, with the figure of Our Lord upon the cross, his body bleeding at every pore from the wounds of the Flagellation, the blood streaming from his hands and side, while above is the customary inscription, I. N. R. I.—"Jesus Nazarenus Rex Judaeorum." On either side are the figures of the Virgin Mary and Saint John the Evangelist. The figure of the Virgin at the left is strangely appealing, her hands clasped in an agony of grief,



GOthic TAPESTRY, THE CRUCIFIXION  
FRENCH, WOVEN ABOUT 1300

liest types of tapestry weaving. There are only about ten colors used in all, yet a result is obtained which the tapestry workers of later times with their multi-colored wools, their silk and metal threads, could not equal. It is an example of art rising over its restrictions. The figures stand out abruptly from the dark blue background, semé with stars, against which they are placed, while the flat and simple tones of the draperies achieve an effect of nuance and subtlety with a minimum of means. It will be noticed also that the outlines not only of the figures, but of the draperies as well, are indicated by the black outline which was practically conventional among the early weavers; while the features, faintly indicated by black lines, have been accentuated by an additional couched thread added afterward.

while the figure of Saint John is the usual youthful type carrying a book in his right hand. On either side of these figures are two crowned female saints, of the type of royal or princely saints or martyrs, which according to the mediaeval convention, were so often represented as present in spirit at the crucifixion scene. Beside the Virgin is Saint Catherine of Alexandria bearing the palm and the wheel which are the symbols of her martyrdom. The identification of the figure to the right is somewhat open to question, but it seems probable that it is a representation of Saint Margaret of Antioch. Her proper emblem is always a cross, and the flames which we see at her feet may very well represent the fiery breath of the dragon that she subdued, according to the legend.

W. M. M.



## A SIXTH-CENTURY CHINESE STELE

ON the sixth day of the sixth month of the second year of Yung Ting, Lu Tsou Tang offered a tablet to the Buddha and had his name and the date inscribed on it. This no doubt propitious date was

figures thickly gilded. Of both plentiful traces remain and the thick coats of paint and varnishes, though hiding some of the details of the carving, have left in parts a thick, rich patina.

On the face of the stone we see in the middle, on a raised platform and enthroned on a double lotus, the Lord Buddha in the



FACE OF STELE, WHITE MARBLE  
CHINESE, 559 A. D.

559 A. D., the second year of Yung Ting, Emperor of the Ch'en Dynasty in the period generally known as the Six Dynasties. So much we learn from the inscription on a stele lent to the Museum by Mr. Grenville L. Winthrop.

It is made of white marble and was originally painted in different colors and the

attitude of preaching. An ornate halo surrounds his head and a simple almond-shaped one indicates the saintly emanations of his person. He is attended by four Bodhisattvas who stand to the right and left on lotus buds. The two inner ones are in the attitude of adoration, while the two outer Bodhisattvas are crowned and hold

their hands in the pose of instruction. Four flying angels form an arch overhead, the outer two with hands clasped in adoration, the inner pair carrying a stupa, a shrine, in which the earthly remains of the Buddha were treasured. In front of the raised platform two haloed figures, possibly the Kings of North and South, have between

of whom he does not mention. Two of the figures of donors overlap the corners and are represented on the sides of the stone, while out of the mouths of dragons over their heads come stems or bands which seem to carry the lotus buds on which the Bodhisattvas on the front of the stele are placed.



BACK OF STELE, WHITE MARBLE  
CHINESE, 559 A. D.

them a lotus flower growing out of a pond, an offering to the central figure. Lu Tsou Tang also decorated the back of the almond-shaped stone, in itself a halo to the enthroned Buddha. Here we see Maitreya in the attitude called royal ease sitting under the trees and below in six arches the donor and his friends or relations, the names

This stone is a valuable supplement to our collection of sculpture: both on the face and back it is delightfully carved and very beautiful in design; as it is dated, it is also a valuable document for fixing the period of early sculpture, and for the comparison between Wei and Six Dynasties work.

S. C. B. R.

## SEVENTEENTH-CENTURY WOOD CARVINGS

**A**N interesting purchase lately made by the Museum and now exhibited in the Room of Recent Accessions, is the handsome carving, probably by Grinling Gibbons from the overmantel of the saloon or drawing room at Holme Lacy. In its sumptuous effect, combining richness of ornament with vivacious lightness of line and detail, the carving is typical of the best decorative work done in England at the end of the seventeenth century, a period when the classic dignities of Sir Christopher Wren's architectural design were beginning to feel the softening influence in details of decoration which a generation later was to develop into the fantastic gaiety of British rococo.

As Wren was the outstanding artistic mind of the period, Grinling Gibbons was its master technician, and his remarkable work left its imprint on all the arts of the time, and on much succeeding work of the next hundred years. His method was to represent naturalistically fruit, flowers, game, and many other charming elements carved in full round with astonishing lifelikeness, and yet perfectly adapted to their decorative function and rendered with a delicacy of technique of amazing quality.

The life of Grinling Gibbon, or Gibbons, is not very definitely known, in spite of his contemporary and subsequent fame. He was of Dutch parentage, although possibly born in London, his birth year being given as 1648. After an apprenticeship with Etty the architect, in Yorkshire, he came to London and lived in obscurity until John Evelyn, the diarist, brought him to light, as he with pride recorded.

"This day I first acquainted His Majesty with that incomparable young man Gibbon, whom I had lately met with in an obscure place by accident as I was walking near a poor solitary thatched house in a field in our parish near Sayes Court. I found him shut in; but looking through the window I perceived him carving that large cartoon or crucifix of Tintoretto." In this seclusion he worked so that he might

"apply himself to his profession without interruption." On asking the price of the carving Evelyn was told that £100 would purchase it. Evelyn continues: "In good earnest the very frame was worth the money, there being nothing in Nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong."

Recommended by Evelyn, Gibbons received a royal appointment from Charles the Second, and from that time the carver's fame and popularity grew so that no important work of the time was thought complete without his touch. He was responsible for the choir-stalls, the library, and other sumptuous woodwork of St. Paul's Cathedral, as well as work at Windsor, Hampton Court, and great noblemen's houses such as Chatsworth, Petworth, and Holme Lacy. His royal appointment continued through the reigns of William and Mary, Anne, and George the First, up to his death in 1721.

Holme Lacy was the seat of the Scudamores, a name most familiar because of "Sir Scudamore," a hero of Edmund Spenser's *Faerie Queene*, although many members of the house have more practical if less poetic claims to the consideration of posterity. Two magnificent suits of armor belonging to a Scudamore of the time of James the First are now in this Museum, and have long been known as the Chesterfield armor from the fact that Holme Lacy passed by marriage into the hands of the Earls of Chesterfield. The present holder of the title some few years ago sold the estate, and the contents of the mansion, including this armor and much of the carving, came under the hammer. The house thus dismantled, from which the Museum carving comes, was built somewhat over two hundred years ago, replacing earlier mansions, and was a complete example of the grand manner brought to such perfection in English country houses from the reign of Charles the Second onward. The chief feature of Holme Lacy was the splendid carved decoration in all the principal rooms, for which Grinling Gibbons was employed, and it is only at Petworth that he exceeded on a domestic interior the



fineness of his work at Holme Lacy. He was undoubtedly helped by assistants, and it is probable that the Museum carving is in part the work of these, but nowhere else in the house did he exhibit the same graceful lightness of line as in this composition.

The carving bought by the Museum is an entire overmantel, measuring 16 feet 5 inches high and 8 feet 10½ inches wide. It is thus of unusually splendid size, having been made for a room the ceiling of which must have approached thirty feet in height. The design of the carving consists of a double swag at the top, with two long graceful pendent garlands at the side, and at the bottom an inclosed panel in lower relief. The central space, of course, was intended to contain a portrait, one of the great Van Dycks for which this historic house was long noted. The fact that this carving is of oak, gilded, and not of limewood, unpainted, as in most of the other rooms, may account in a way for the superior charm of the design, since the more obstinate oak with its grainy texture would not admit of the unstructural extravagances invited by the softer material. The gilding has been renewed at a comparatively recent period, a fact which does not impair the charm of the composition as a whole. All of the carvings from Holme Lacy have been published at various times and have received detailed attention by Mr. Charles Latham. His description of the elaborate carving of the "mantel in the saloon," now owned by the Museum, follows.

"This work, in the full Grinling Gibbons character, is carved in oak and gilt and placed on a background of white wood now, but probably not originally, painted in imitation of oak. An eagle with outstretched wings and holding a sprig of oak in his beak occupies the central place as being emblematic of Charles II's restoration. Below is an intricately twined monogram,

surmounted by a viscount's coronet. The same device, rather more legibly arranged, is repeated in the panel below the portrait. The letters V. and S. no doubt stand for Viscount Scudamore, while J. and F. remind us that John Scudamore succeeded his grandfather, the first lord, in 1671, and twelve months later married Frances, daughter of the fourth Earl of Exeter. There is a tradition—arising, no doubt, from the pavilion-like character of the wings, which reminds one of the Duke of Montagu's work at Boughton—that the first viscount designed the house from French models after his embassy to that country. If so, the idea or drawing would have been laid



OVERMANTEL  
PROBABLY BY GRINLING GIBBONS

aside during the Civil War and Commonwealth period, and it is very doubtful whether the rebuilding was begun in his lifetime. His son James died in 1668, leaving a lad, who came of age and succeeded his grandfather three years later. He may have found the work in progress, or the whole scheme may have been the outcome of his youthful energy and desire to follow the fashion of his generation, which loved to pull down the homes of its ancestors and

replace them by buildings in the style of the day. The coupling of his wife's initial with his own on the saloon overmantel suggests that the last touches had been given some considerable time before 1694, for in that year the lady died, and at some moment before that we learn from a contemporary letter that she was 'the impudentest of women,' and had eloped with 'a Mr. Coningsby.'"

A smaller panel of carving procured from another source than the Holme Lacy set, and typical of the later style of Grinling Gibbons, is also shown in the Accessions Room this month. It is of limewood deeply undercut, unpainted, and shows the royal arms of George the First supported by the lion and the unicorn, and surrounded by a graceful mantling of acanthus leaves. It presumably comes from a church, such heraldic tablets being often placed on the gallery above the west door, balancing the Ten Commandments carved or painted over the altar at the eastern end.

D. F.

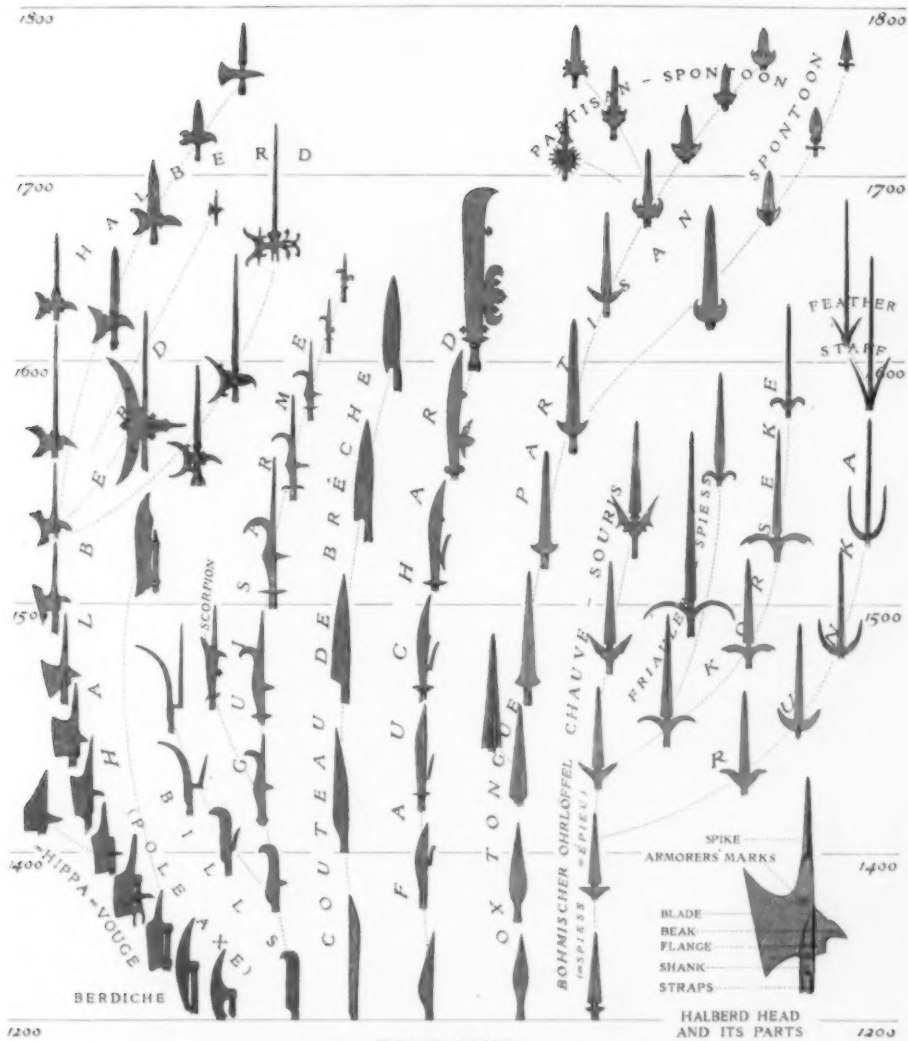
#### THE EVOLUTION OF THE POLE-ARM

**A**MONG the descriptive labels lately prepared and placed on view in the Riggs gallery is one which shows many forms of European pole-arms and indicates when and in what manner they came into being. The present label gives us an instructive series of these early weapons, which are often of no little artistic merit both in their form and ornament. At first sight they present a confused array, but when they are compared with one another they are found to fall readily into a few lines, which we trace back (about A. D. 1200) not to arms of war but to agricultural implements. Thus, if we except the spear, all the earliest pole-arms were axes, pruning hooks, and scythes, showing clearly that such arms were originally carried by peasants who were drafted into war service, and carried with them whatever hurtful implements they had at hand.

Out of the earlier simple types just noted ("generalized," a zoölogist would call them) arose advancing series, with structures

arising, culminating, and disappearing, just as we see them in the history of shells or beasts. Note, for example, the changes which occur in the beak of a halberd. In the beginning it was not a part of the halberd blade, but a separate hook of metal, like the tongue of a buckle, which encircled the wooden handle of this arm. Then, too, in our series we find decadent lines. Thus, the spontoons which sergeants carried in our War of Independence (and which our state law declares must still be carried!) were nothing but degenerate survivors of ox-tongue partisans; or the tiny guisarmes and dwarfed halberds of the seventeenth century were but the crudely made followers of the magnificent and serviceable arms of the preceding century. In these three arms just mentioned degeneration was accompanied by reduction in size. In another case, however, decadence was expressed in just the opposite way (as sometimes happens in animals), as in the doge's ceremonial fauchard of 1650-1700, a titanic arm, so large that it could hardly be carried comfortably, let alone be used—even when it was formed of a sheet of metal, instead of being a well-modeled and functional blade. These forms were senile, well on the road to extinction, or "gerontic," as a naturalist would say.

It is interesting, too, in such a series of forms to see how a structure changed its function and was thereby "stimulated" to greater evolutionary progress; just as we know that such a condition causes far-reaching effects in animals, as when a protective scale begins to function as a weapon, or a gill-cleft is "pressed" into the service of the ear. An example of this is the ancient spear with lappets at its base, which originally served to keep a wounded animal (or man) at a safe distance, so that it could not "run up" the spear. When these lappets were found of use for inflicting additional wounds, they grew steadily in size (changes succeeding one another for about two hundred years) and developed all manner of unwholesome prongs. In the latest types (feather-staves), in fact, these prongs could be folded together and concealed within the handle. Another



POLE ARMS  
THE DEVELOPMENT OF THEIR COMMONER FORMS  
DURING THE CENTURIES

example of change of function appears in the blade of a halberd. This was originally ax-shaped, with cutting margin long, heavy, and convex: this margin thereafter grew smaller in size during a couple of centuries, and after 1500 became uniformly concave and lost its chopping function. It thus acquired the nature of a double beak which was used as a pick, or at need served as a grappling hook when lances were to be pulled down or when a wall was to be clambered up.

Among our pole-arms we find curious forms developed which could have been used only for special purposes ("highly specialized"), like animals whose teeth were suited for a particular kind of food. Such pole-arms we find, too, did not long survive, disappearing just as specialized animals did when their special kind of food gave out. As an instance of this, we may note the billhooks which were common in England in the fifteenth century. In their early form they were pruning hooks with a stout prong at the side. From this form were developed shapes which were very long and very narrow—the cutting blade suggesting a surgical knife and the prong at the side becoming a huge needle twenty inches in length. Now it is remarkable

that this highly specialized type was used only toward the close of the Wars of the Roses when knights were armed "to the proof" with the most efficient armor which the world has seen. Its plates could no longer be crushed, hence the heavy ax-head of our earlier pole-arm gave place to the long-bladed incurved knife which might be slipped neatly between the plates, say of shoulder, knee, or elbow, and inflict a dangerous wound. So, too, this specialized billhook lost its stout beak or pick, for this could no longer be pounded through the plates of Gothic armor, but became long and slender, needle-like in form. By such a point, chain-mail could be pierced, that is to say, because the greatly tapering shape of the point or beak was best designed mechanically to break a single ring in the knight's collar of chain-mail, which otherwise was "proof." The fact that this type of bill did not long survive is accounted for interestingly by the changes which soon took place in knightly armor, for the collar of mail was subordinated to plate, and the huge elbow and knee pieces of Gothic armor, which were easily "caught" by the incurved and inslipping blade of such a pole-arm, appeared in use only for a few years.

B. D.

## RECENT ACCESSIONS

**STAFFORDSHIRE WARE.**—Through the bequest of Mrs. May Leask, the Museum has recently received an excellent collection of blue and white Staffordshire plates. Although few in number, they exemplify the best work in this branch of the ceramic art, each piece showing the most careful printing of the design and a beauty and evenness of color that is rarely found. The makers represented are Wood, Clews, Ridgeway, and Stubbs, and the subjects include historical scenes and "picturesque views" of the more familiar sort. It is, however, the unusually fine quality of Mrs. Leask's collection that will commend it to the enthusiast and collector, and that makes it such

a valuable addition to the collections of Anglo-American ceramics which the Museum already has.

R. A. P.

**A CHINESE POTTERY FIGURE.**—The good-natured, pleasant little person who has been presented to the Museum by Mr. C. T. Loo is, I am afraid, a very disreputable character. He has, in fact, under his special patronage the opium smokers, and though in his earlier days he was no doubt one of the so-called Gods of Luck and may have been Mahākāla with the long white beard, he has got in very bad company indeed and now looks on good-naturedly with half-closed, sleepy eyes, stroking his long beard, while his followers seek golden dreams in the use of the dangerous drug.

The pottery figure is of hard fired reddish

clay, unglazed, which has been covered with a coat of white and painted in parts, and dates from the Ming period. The expression is amusing and lifelike; the figure shows Chinese sculpture not at its height but still in a strong period.

S. C. B. R.

**NEAR EASTERN CERAMICS.**—Several additions to the collection of Near Eastern

ceramics are in the Accessions Room for the present month. Of chief importance is a Persian bowl from Rhages, dating to the eleventh century. This piece was excavated from the mounds which mark the site of this once flourishing city, destroyed by the hordes of Genghis Khan in the later years of the thirteenth century. Systematic excavations have recently



BOWL FROM RHAGES  
PERSIAN, XI CENTURY

shown evidences of a brilliant civilization extending for many centuries anterior to its destruction, and the Museum is fortunate in acquiring an example which shows Rhages ceramic art at the height of this development, and which ranks with the finest pieces in any public or private collection. The bowl is characteristic of one type of Rhages work which up to the present time has not been so excellently represented in our collection. Beautifully and thinly potted, the design in brown lustre is painted upon a white slip which is entirely covered with a thin transparent glaze. In design the bowl is thought to be unique in Persian ceramic art, as no other representation of the winged horse has as yet been brought to light. The piece is unusual as well in fineness of drawing and the



subtle play of line in arabesque and figure of the central medallion.

Of interest to the student are the six pieces of unglazed pottery, ornamented in incised decoration and low relief, produced by impression on the wet clay with an intaglio mould. The details are those found on Sassanian coins. These vases and jugs were excavated from a site on the border of what is now Persia, and, dating from the sixth to the ninth century, show the elements of Post-Sassanian art from which the later Persian art developed. They are of interest especially from this standpoint and will be of value for the study collection.

W. M. M.



SACRIFICIAL VESSEL  
CHINESE, T'ANG PERIOD

**T'ANG SACRIFICIAL VESSEL.**—Just as Japanese art is known in the mind of the general public only from eighteenth-century prints with very quaint but clever compositions and unexpected lines, so Chinese art conveys the idea of pagodas hung with bells, fantastic landscapes with blue rocks shaped like old sponges, and tall mountain peaks like obelisks, peopled by women in trousers with small, deformed feet, and men with abnormally tall, bald heads, long beards, and gowns, while all the furniture is charming but eminently breakable, generally crude pink, canary yellow, or bright blue in color. This is all very true if you look only at a Ch'ien Lung dinner plate, but the reality has many surprises in store.

China had its rococo period, like most art civilizations, and it is true that to a great

extent China gave France its Louis XV style or rococo but it was the outcome, the decline of a far greater and nobler art.

On the other hand, the oldest known Chinese art was equally quaint, though in a different way, based on the art of their prehistoric people, and very like what is still the style of decoration in the South Sea Islands. It is the style of Chou bronzes with grotesque masks of animals and conventional, heavy forms. Being an eminently conservative people and antiquarians to the backbone, the Chinese stuck to their ancient ornaments just as they treasured and reproduced their ancient bronzes.

But these were only the beginning and the end; in between lay the golden age, the classic period of Chinese art when they produced sculpture like our Gothic figures and paintings that rival those of the Italian pre-Raphaelites. Unfortunately that is the art about which we know least. It started with the Han in our Roman times, was at its best during the T'ang period, from 618-906, and lived through the Sung period. Short-lived it was perhaps, but in one thousand years great works were done, so fine that all the historians have tried with more or less success to explain the classic Greek or Roman influence.

I got myself disliked once by comparing a T'ang pottery horse's head to the famous heads of the Parthenon, but there was some truth in the heresy. For this reason I am glad that the Museum acquired the T'ang vessel reproduced here: it is of the simplest, purest form, perfectly unadorned except for the openwork foot and the collar of the cover, which acts like a foot when the cover is used as a cup. These are formed by a complicated pattern of intertwined snakes, charmingly designed and wonderfully cast, a kind of goldsmith's work that will be the joy of many art workers; at the same time the elaborate pattern is kept so simple that it does not detract in the least from the general classic simplicity of the piece. That time has spread a lovely patina over the whole certainly adds to the charm, but it was not needed; even when perfectly new and shining, this sacrificial vessel must have been a joy to the man of taste.

S. C. B. R.



FLAG DAY EXERCISES ON THE MUSEUM STEPS

## NOTES

**M**EMBERSHIP.—At a meeting of the Board of Trustees held on Monday afternoon, June 12, the following persons having qualified for membership in their respective classes, were elected:

### FELLOW FOR LIFE

MITCHELL SAMUELS

### SUSTAINING MEMBERS

JOHN M. BEERS

MONROE L. EINSTEIN

HOWARD L. GOODHEART

MISS ADELAIDE H. MAGHEE

Six hundred and fourteen persons were elected Annual Members.

Arthur Robinson was made a Fellow in Perpetuity by the transfer of the fellowship of his father, Eli K. Robinson.

**CHANGES IN THE WING OF DECORATIVE ARTS.**—During the last month some minor changes have been made in the general arrangement of the Wing of Decorative Arts. The Italian majolica belonging to the Museum, which was on exhibition in F 6, has

been moved into the main hall beside the two cases of majolica lent by Everit V. Macy, taking the place of the bronzes, the larger pieces of which are exhibited in the two cases in the corridor, F 7, at the entrance to the main hall. The smaller medals and plaquettes are placed in small cases, two between the majolica cases and two in F 6. The case of German stoneware which was in this corridor has been moved into F 8, where it takes the place of the case of pewter, which has been temporarily retired.

At the other end of the main hall it will be noticed that the two Mortlake tapestries which have been exhibited in D 6 for some time, have been returned to their former position, while in the corridor, F 2, a place has been found for the stone tomb relief from the Hoentschel Collection representing an angel with wide-spread wings presenting a kneeling ecclesiastic, the deceased, to the Virgin. It is French, dating to the beginning of the fifteenth century, and is number 132 in the Catalogue of Romanesque, Gothic, and Renaissance Sculpture.

**CHANGES IN THE PAINTINGS GALLERIES.**—The Walt Whitman by John W. Alexander, which was lent to the American Federation of Arts as a part of a memorial exhibition of Alexander's work in the Corcoran Gallery in Washington, is now back in its accustomed place in Gallery 12. The panels, Saint John the Evangelist and Saint Lawrence, by Bernardino Butinone, which were purchased in 1915 but have not been exhibited in a paintings gallery hitherto, are now hung in Gallery 30.

**COSTUME DOLLS.**—The collection of costume dolls, numbering thirty, which was placed in the corridor of the basement of Wing H several months ago, has been made much more useful and attractive by the installation of electric lights above each case. The effect as one descends the stairs and sees the dainty little dolls in their many-colored gowns is of a reception in Lilliput.

**FLAG DAY AT THE MUSEUM.**—Those passing the Museum about noon on Flag Day, June 14, saw an interesting throng of 1,400 children massed on the steps of the main entrance and spreading over the driveway below, each child with arm raised saluting a large American flag carried by one of their number. They were pupils in Public School No. 6, The Lillie Devereux Blake School, at Madison Avenue and Eighty-fifth Street, from the kindergarten to the highest grade, who had marched over from the school with flags flying. In addition to pledging their allegiance to the Stars and Stripes, they sang several patriotic airs. The symbolism of this simple exercise—the linking of school and museum and the expression of patriotism—must have impressed the thoughtful spectator.

**A TEACHERS' TEA.**—On June 15 a group of teachers from the high and elementary schools of New York City was invited to tea in Class Room B, to meet the Museum Instructors, with whom their work has been connected during the past two years.

Members of the departments of art, history, English, and the classics were present. Among them were representa-

tives of the two high schools—the De Witt Clinton and the Stuyvesant High School—that recognize work done in the Museum as part of their regular course and permit the classes to visit the Museum during school hours.

Plans for next winter's work were discussed informally, and a number of valuable suggestions were made.

**LANTERN SLIDES AND PHOTOGRAPHS.**—Teachers, students, and others seeking photographs and lantern slides for study or illustration frequently do not know what sources of such material are open to them in New York City. Of special interest to them, therefore, will be the following facts which were recently secured by the Secretary of the Museum through answers to a questionnaire:

Photographs and lantern slides of the history of New York from 1850 to 1900 are accessible to the public at the New York Historical Society, 170 Central Park West; of the history of New York and of local government at the rooms of the City History Club, 105 West 40th Street, where they may also be rented at three cents each; and of the properties under the jurisdiction of the Department of Bridges at its office in the Municipal Building during business hours. There are no lantern slides in the possession of the American Scenic and Historic Preservation Society, but its collection of photographs, chiefly of landscapes in various parts of the country, may be inspected, and may be borrowed free of charge by persons introduced by the Museum through its Secretary.

Columbia University's collection of 18,000 photographs is available for study in the Library of the Architectural Department to students or other persons who are suitably recommended. By permission of the head of the Department of Latin and Greek of Hunter College, photographs and lantern slides of Greek and Roman antiquities and of scenes in Greece, Italy, and Sicily may be seen any school day, and arrangements may be made for borrowing them. The private collection of lantern slides of buildings, grounds, etc., belonging to Professor Bristol of New York University

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

may be seen and borrowed by responsible persons on application to him.

In the Circulation Department of the New York Public Library, there is a picture collection of 20,000 covering a great variety of subjects, which may be borrowed from branch libraries on the same terms as books; and in the Reference Department are more than 4,000 photographs of Italian painting, sculpture, and architecture.

At the rooms of the National Sculpture Society, 215 West 57th Street, photographs of the work of members of the society and some lantern slides of American sculpture are also available except during the summer months.

**EXHIBIT OF FOLK CRAFT.**—From April 19 to 26 an exhibit of folk craft was held in the Washington Irving High School under the auspices of the Folk Craft Guild and the National Conference on Community Center Problems.

The exhibit was an effort to visualize the latent art possibilities in New York's immigrant population. It was felt that a popular interest in the creation, use, and appreciation of art could be logically developed along the lines that popular art has always traveled, viz., through folk craft.

Folk craft is part of the social heritage

of every old group of people. Today when the immigrant comes to America this valuable heritage is lost. The present movement, of which the exhibit was one expression, does not hope to revive traditional designs so much as traditional principles of social art.

At the exhibit were shown the work of the Scuola d'Industrie Italiane, which is developing the traditional embroidery and drawnwork of Italy, and Bohemian embroidery, woodwork, and china decoration, executed under the auspices of the Bohemian Neighborhood House.

To suggest some of the wealth of art not utilized, there were exhibited brass and copper kitchen utensils made in Russia, which had been in use in East Side Russian families. Native peasant costumes from Portugal, Sweden, Turkey, Russia, and Servia illustrated folk craft as applied to costume.

One of the most interesting exhibits was a series of colored drawings of designs painted on the interior walls of peasant cottages in Little Russia. There were also shown several marionettes which had been made and used in New York by an Italian family who were the designers, costume makers, and producers of this folk art applied to recreation.

## LIST OF ACCESSIONS AND LOANS

JUNE, 1916

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Wing H, Room 9)	Pistol, French, about 1780.....	Purchase.
CERAMICS.....	†Two bowls, Chinese, Sung dynasty (960-1280 A. D.).....	Purchase.
(Floor II, Room 5) .....	Saucer, Chinese, Sung dynasty (960-1280 A. D.).....	Purchase.
(Wing H, Study Room) ....	Dish, Chinese, Ming dynasty, early seventeenth century.....	Purchase.
(Wing H, Study Room) ....	Vase, Chinese, modern.....	Gift of Messrs. Yamanaka & Co.
	†Rhages bowl, Persian, eleventh century.....	Purchase.
†Recent Accessions Room (Floor I, Room 6).		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS . . . . .	†Twelve plates, Staffordshire ware, English, late eighteenth century	Bequest of Mrs. May Leask.
	†Tile, Spanish, twelfth or thirteenth century . . . . .	Purchase.
	†Plate, Meissen ware, German, first half of nineteenth century	Gift of Mrs. Francis C. Barlow.
ENAMELS . . . . .	*Pair of cloisonné vases, Japanese, nineteenth century . . . . .	Gift of Mrs. Russell Sage.
METALWORK . . . . .	†Bronze sacrificial bowl, Chinese, T'ang dynasty (618-906 A. D.)	Purchase.
MINIATURES AND MANUSCRIPTS	†Book of the Gospels, Armenian, thirteenth century . . . . .	Gift of Mrs. Edward S. Harkness.
MISCELLANEOUS . . . . .	*Set of wall-paper for a hallway, French, early nineteenth century . . . . .	Purchase.
PAINTINGS . . . . .	†Portrait of himself, in oil, by Edward G. Malbone, American, 1777-1807 . . . . .	Purchase.
SCULPTURE . . . . .	†Statuette, Seated man, Chinese, early Ming dynasty (1368-1644 A. D.) . . . . .	Gift of C. T. Loo.
	†Bronze bust, Spanish Peasant, by Mrs. Harry Payne Whitney . . . . .	Purchase.
STAINED GLASS . . . . .	†Heraldic panel, Flemish, eighteenth century . . . . .	Purchase.
TEXTILES . . . . .	†Tapestry, Crucifixion, French, late thirteenth century . . . . .	Purchase.
	*Piece of needlepoint lace, Italian, early seventeenth century . . . . .	Purchase.
	*Altar frontal, French, late seventeenth or early eighteenth century . . . . .	Purchase.
	*Embroidered band, Italian, seventeenth century . . . . .	Gift of Miss Marion Hague.
	†Embroidery, Cretan, eighteenth century . . . . .	Purchase.
COSTUMES . . . . .	†Mantilla, black lace, Spanish, eighteenth century . . . . .	Gift of Mrs. George Langdon Jewett, in memory of Mrs. Henry Adams Blyth.
	*Embroidered waistcoat, French, eighteenth century . . . . .	Purchase.
WOODWORK AND FURNITURE . .	†Carving from an overmantel, period of Grinling Gibbons, English, 1648-1721 . . . . .	Purchase.
	†Panel, Royal Arms of George I, in the style of Grinling Gibbons, English, 1648-1721 . . . . .	Purchase.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL . . . .	*Apulian vase, fourth to third century B. C. . . . .	Lent by Miss Man.
CERAMICS . . . . .	Bowl, incense burner, vase, and bottle, Chinese, Sung dynasty (960-1280 A. D.) . . . . .	Lent by S. K. de Forest.
(Floor II, Room 5)	Vase, Chinese, K'ang-hsi (1662-1722) . . . . .	Lent by Mrs. B. L. Low.
(Wing E, Room 11)	Stone jug, English, seventeenth century . . . . .	Lent by Mrs. Henry Fairfield Osborn.
(Floor II, Room 5)		
(Wing F, Room 19)		
CRYSTALS, JADES, ETC . . . . .	*Tomb jade, Chinese, archaic period . . . . .	Lent by Mrs. Henry Fairfield Osborn.
FANS . . . . .	*Fan, Spanish, second quarter of nineteenth century . . . . .	Lent by Mrs. Robert W. de Forest.
LEATHERWORK . . . . .	*Three black-jacks with silver mountings, English, middle of seventeenth century . . . . .	Lent by Mrs. Roswell Miller.
SCULPTURE . . . . .	Marble stele, Chinese, Wei dynasty (557 A. D.) . . . . .	Lent by Grenville Lindall Winthrop.
(Wing E, Room 11)		

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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**MEMBERSHIP**

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

**THE COLLECTIONS OF THE MUSEUM**

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

**PUBLICATIONS**

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

**COPYING**

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

**EDUCATIONAL WORK**

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

**RESTAURANT**

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.